



Cleveland Art



February 2006

The Cleveland Museum of Art Members Magazine

Please welcome the next director of the Cleveland Museum of Art: Timothy Rub

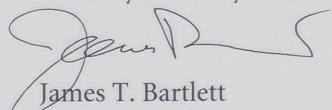
Dear Members,

As many will have already read or heard, on January 5 the museum's Board of Trustees voted unanimously to name Timothy Rub as its seventh director. We could not be more pleased. Timothy's experience and educational background are perfect qualifications for the task at hand here at CMA. His education includes advanced degrees in both art history and management, a rare combination among museum directors. He has deep experience in managing museums across a broad spectrum of focus, geography, and size. At the Cincinnati Art Museum, where Timothy has been the director since 2000, he has made impressive changes to the museum and its galleries, and has also masterminded some excellent acquisitions. Equally important, he has changed the museum's role in the community, bringing it into the mainstream, eliminating admission fees, and reaching out to a more diverse audience. In many ways, the changes Timothy has led in Cincinnati mirror the work that has been done at CMA in recent years under the direction of Bob Bergman and Katharine Lee Reid.

Before Cincinnati, Timothy served as a curator at the Cooper-Hewitt Museum in New York and then director of the Hood Museum of Art at Dartmouth College. He grew up in New York and New Jersey. He attended Middlebury College as an undergraduate, then went on to gain an MFA at New York University and an MBA at Yale. He has a particular interest in modern art and 19th- and 20th-century architecture.

Timothy was identified early in our search as an outstanding candidate. When we first contacted him back in March, his pressing agenda at Cincinnati led him to decline our invitation. By late fall, he had completed a major strategic and master facilities planning exercise for that museum, thereby fulfilling a key commitment to his board. We reconnected in November and were deeply impressed by Timothy's background and accomplishments. We were also impressed with Sally, his wife, who is a wonderfully warm and thoughtful person and an artist in her own right. They have two children. As you get to know them in the months and years ahead, I hope you will join your trustees in recognizing what a terrific couple we have at the helm.

Please watch the March issue of this magazine for a full-length article about the new director, his background, and his vision for our shared future. Meanwhile, I ask you to join me in welcoming Timothy and Sally to the Cleveland Museum of Art.


James T. Bartlett
President, Board of Trustees

Timothy Rub greets the museum staff on Friday morning, January 6.



● Off-site Programs Continue

CMA @ events and programs around town continue while the museum building is closed for renovation between now and July. Complete listings are in this issue or check our website for updates at www.clevelandart.org.

● Shaker Square Store Hours

Mon–Fri 11:00–8:00, Sat and Sun 11:00–6:00. See listings (page 17) for schedule of studio classes.

● Library Stays Open

The library is open to members Tuesdays to Fridays from 10:00 to 5:00 even while the north entrance is closed. Visitors must enter through the service entrance at the west side of the building. Library use is a member benefit and we encourage you to take advantage of our services and resources. You may call us at 216–707–2530 to schedule an appointment for a visit. We can also be found at library.clevelandart.org.

● Viva and Gala Around Town

While Gartner Auditorium is being renovated, the VIVA! Festival of Performing Arts, Gala Music Series, and Carnevale World Music and Dance Series are presented as one convenient series in venues around the city. Visit www.clevelandart.org/perform for details on all venues, directions, and parking.

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"The Ladies"

For 65 years, a dedicated group of volunteers has enriched the museum experience



As the museum approaches its tenth decade, the Womens Council celebrates its 65th year as one of the CMA's most reliable support groups. Organized as the Junior Council in January 1941, the 25-member group established key goals: interpreting the museum to the public, popularizing museum events, promoting museum membership, and participating in volunteer activities and money-raising events. Sixty-five years later, the Womens Council continues to uphold its mission. Today more than 500 members—often referred to by themselves and others as simply "the ladies"—contribute an amazing amount of time to various projects and services, in addition to substantial financial support. An organization this large and long-lived does not succeed by accident, of course. We spoke with a number of former Womens Council board chairs to learn how the group evolved over the years.

For the past three years, the Womens Council has been a major sponsor of Parade the Circle, contributing dollars and volunteer hours.

Womens Council: Highlights of 65 Years

1940s

- Originated as the Junior Council with 25 members who paid dues of \$2

1950s

- Offered an orientation program for members
- Promoted the *May Show*
- Provided carfare for needy children to attend Saturday art classes

- Donated \$25 to purchase china for museum teas

- Began a Radio Committee to promote the museum

- Established the Junior Council Endowment Fund (minimum \$100 annually)

- Set active membership at no more than 70

- Hosted a party at the Garden Center to celebrate the museum's 35th birthday

1960s

- Introduced the lecture series with "The Art of Knowing and Collecting Contemporary Art"

- Celebrated the removal of streetcars from Euclid Avenue, with council officers riding in the Parade of Progress

- Revised council bylaws and revived the orientation program

- Created television and radio spots about art and artists

- Held a Mid-European Street Fair, netting \$23,825 for the Building and Endowment Fund

- Channeled Tax Stamp money to Garden Court expenses

- Held meetings outside the museum during construction of the Breuer building

- Participated in opening ceremonies for the new wing

- Began volunteering at the information desk



The recently created Bus Fund makes it possible for thousands of students to visit the museum.

Since 1941, 33 members have served as chair, starting with Mrs. Robert H. “Twinks” Horning. She and her successor, Mrs. Benjamin P. Bole, each served for one year; in 1945 the term expanded to two years. Robin Hitchcock, chair in 1967–69, oversaw the establishment of a lecture series fund-raiser. Director Sherman Lee, she says, “was a favorite and fabulous—but sometimes reluctant—speaker. ‘You’re not going to ask me to do a talk again,’ he would protest. Rumors would circulate that this would be his last lecture, resulting in a sold-out audience.” Robin remembers Lee’s personality as formidable. The first time she went to him on council business, he pleaded, “‘You won’t get shrill with me, like Greta!’—referring to Mrs. Severance Millikin, a museum trustee and formidable figure in her own right. That broke the ice and we had a cordial relationship from then on.”

Lindsay Morgenthaler recalls that when she joined the Womens Council in 1973, “I didn’t know many people, being a West Sider.” But after a few years, she was elected chair for 1979–81. “I think I was somehow expected to attract women from the West Side to become members,” she says. “Sherman felt it should be on our agenda, and I agreed. I do note quite a few more West Side names in 2005–06. Certainly the Parade the Circle event [which the Womens Council co-sponsors] has been successful in reaching out to the greater community.” A graduate with a degree in painting from Carnegie-Mellon University (on whose board of trustees she served for 25 years), Lindsay will miss seeing the Impressionist collection until the museum’s exciting renovation and expansion are completed.

Viki Rankin served from 1985 to 1987. Director Evan Turner felt that “Junior Council” was no longer an appropriate name for the group in its modern role. “Evan was very tactful,” she says, “but he also believed we needed to attract a younger following, for the good of the museum. Change is always a challenge, but the board and council members worked together on that directive and in 1986 the name was changed to Womens Council.” That same year saw the establishment of the new Young Friends group. “We opened things up, resulting in a broader representation of the community.” Avid collectors, the Rankins enjoy CMA’s growing contemporary art collection.

When Barbara Galvin joined the council in 1982, she volunteered in the Prints and Drawings department because of her interest in contemporary art. During her term as chair in 1989–91, the Womens Council held a luncheon and flower-arranging

1970s

- Celebrated the council’s 25th year and CMA’s 50th anniversary
- Initiated the Art Cart project, a forerunner of Art to Go
- Visited the Metropolitan Museum of Art, the first of many council trips
- Contributed the council’s first report to the museum’s annual *Bulletin*

- Assisted in opening the new Oriental galleries and the Education wing
- Highlighted the nation’s bicentennial with the lecture “American Image: Painting in Transition, 1750–1780”
- Hosted several dinner parties following the opening of *The European Vision of America* exhibition

1980s

- Saw the council chair made an ex-officio member of the museum’s board of trustees
- Assisted the Membership department in attracting new members
- Continued the successful lecture series with “Buddhism and the Art of Thailand,” reaping the largest profit thus far: \$2,689.47
- Toured the Toledo Art Museum and Akron Institute of Art and

traveled to Boston, Columbus, Chicago, and New York

- Celebrated the council’s 40th year of service: 300 members serving on 18 committees, donating 2,000 hours of volunteer time
- Changed its name from Junior Council to Womens Council
- Sponsored several meetings for the newly formed Young Friends of the Museum

benefit event, raising \$19,500 to establish the Flower Fund Endowment, which to this day provides money for beautiful arrangements that grace the lobby. "Enhancing the museum with flowers has been a council tradition since our beginning," she points out, "but it's just one of 20 volunteer opportunities for our members." Over the years, benefit luncheons, demonstrations, and gifts from members have added to the Flower Fund.

Working with director Robert Bergman was the highlight of the 1993–95 term of Maggie Woodcock. "He wanted to be called 'Bob'—it was his way of establishing an informal basis for friendship," she says. "And he certainly came across to people! Bob had big ideas for the growth of the museum and could communicate them so well. It was a challenging and exhilarating time. We rewrote the Womens Council's mission statement together." In 1995 the ladies put on a benefit for the newly restored Armor Court, raising \$168,000, but the event proved a test of character when a near-tornado blew away the caterer's tent and dinner could not be served. But, Maggie recalls, "the bars stayed open and good spirits, hors d'oeuvres, and dance music from Lester Lanin's orchestra sustained the evening." She regrets that Bergman did not live to see the completed museum expansion, but feels the project will help fuel a renaissance for University Circle. "Renaissance man Bob Bergman would be thrilled."

The new millennium brought a new director, Katharine Lee Reid, during the 1999–2001 tenure of Peta Moskovitz as chair. She notes that recent years have been a time of upheaval as well as excitement. "Education was high on our list: \$20,000 was given to support educational programs in memory of Twinks Horning, \$10,000 to the Bus Fund to help bring more schoolchildren to see the museum, and \$30,000 to sponsor four small exhibitions. The museum is undergoing an extremely creative transformation in which the Womens Council will have a sustaining role."

Today, the Womens Council is gamely accommodating the challenges of the expansion project. With Gartner Auditorium unavailable, general meetings are held in different local venues. The museum's immediate Circle neighbors—the Western Reserve Historical Society, Museum of Natural History, and Botanical Garden—eagerly responded to hosting the council, as did the Church of the Covenant, Temple Tifereth-Israel, MOCA, the Cleveland Play House, and the Cleveland Public Library downtown. Speakers representing the various institu-



In one of the inaugural events of the Womens Council-sponsored Museum Ambassadors program, area high school students met with artist Elizabeth Catlett in conjunction with an exhibition of her work at the museum.

1990s

- Co-compiled the guide *Some of the Important Works in the Cleveland Museum of Art*, with objects listed by gallery
- Hosted a luncheon for 200 participants at a two-day Chinese painting symposium
- Continued the lecture series with topics including "Art in American Life," "Reflections of Reality in Japanese Prints," and "Photography: Perspectives on Collecting"
- Helped conduct a three-week survey at the museum initiated by the Cleveland Foundation
- Staffed the membership desk during the Klee exhibition, adding 500 new members
- Co-sponsored with Ikebana International's Cleveland chapter a demonstration of "The Art of Japanese Flower Arrangement," reaping \$19,500 to benefit the newly established Womens Council Flower Fund
- Began placing floral arrangements in the north lobby
- Celebrated the council's 50th birthday and CMA's 75th anniversary
- Numbered 469 members who devoted more than 6,000 hours of time
- Painted the stenciled frieze in Amenhotep III's bedchamber, a task named "The Volunteer Job of the Year"
- Expanded volunteer duties: collating and stuffing materials for mailing, floral arranging for special events, assisting in the Ingalls Library and the Prints and Drawings department
- Created a volunteer database listing education, skills, training, and interests

tions have engaged council members in art as it relates to natural history or the stage, reminding us that art is everywhere.

The Museum Ambassadors educational program, a cooperative effort of the Womens Council and the Audience Development department, brings together each month selected students from nine area high schools to learn more about art and the museum. And for the past three years the Womens Council has financially sponsored or co-sponsored the community-wide summer spectacular Parade the Circle.

The number of information desk volunteers decreased once the collection went into storage, but some remained actively on duty throughout the summer and during the *Arts and Crafts* exhibition. In early November, desk volunteers met with chief registrar Mary Suzor and chief conservator Bruce Christman, who treated them to a behind-the-scenes tour and explained how the collection is being stored. In January they met with Charles Venable, deputy director for collections and programs, to learn about plans for reinstalling the galleries. Keeping volunteers aware and informed makes them valuable ambassadors for the museum and its vision. And in a new fund-raising project, packages of note cards depicting University Circle institutions are now available for purchase in the museum store.

SAVE YOUR SEAT


Christo and Jeanne-Claude Tickets

Buy tickets for the May 23 presentation by Christo and Jeanne-Claude by calling the Severance Hall box office at 216-231-1111 or by visiting www.clevelandart.org. For information about the artists and their current projects, visit www.christojeanneclaude.net.



Coming Events

On May 23, the Womens Council sponsors an exciting evening at Severance Hall, with famed environmental installation artists Christo and Jeanne-Claude delivering a slide presentation and lecture, followed by a question and answer session.

The Womens Council plans to host four reopening events over the next several years to help with its commitment to the museum's capital campaign. The first benefit on September 9 and 10 celebrates the reopening of Gartner Auditorium. Saturday night starts with a cocktail party, followed by an incredible musical experience orchestrated by Pink Martini, a multitalented 12-piece group from Portland, Oregon, who wowed the summer Carnevale attendees here in 2004. (The group also opened the Bellagio Hotel in Las Vegas and the Frank Gehry-designed Disney Concert Hall in L.A.) After the performance is a "hard-hat dinner" in the construction space of the Breuer building. No stodgy event, this party will be a sell-out! Another concert by Pink Martini on Sunday night will be a CMA members event. 

CELEBRATE THE GARTNER AUDITORIUM RENOVATION

Pink Martini

Benefit concert, September 9
Members concert, September 10

For more information, contact the Hot Pink Line at 216-707-6819. Tickets are available through the ticket center.



Pink Martini

- Hosted a major benefit party, "The Night of Knights," with 1,000 guests; profits helped to sponsor the special exhibition *Poussin: Works on Paper from the Collection of Her Majesty Queen Elizabeth*
- Assisted with the Vatican exhibition commemorating the 150th anniversary of the Cleveland Catholic Diocese; trained and served as docents for student groups
- Traveled to Oberlin and to the Baltimore Museum of Art and the Walters Art Museum
- Increased council membership to more than 600
- Began sponsoring Parade the Circle
- Hosted a luncheon benefit featuring noted floral designer Don Vanderbrook
- Traveled to Philadelphia, Detroit, Nemaquin Woods, and Washington, D.C.

2000s

- Initiated with the Audience Development department the Museum Ambassadors program for area high school students
- Supported the Bus Fund, allowing students from inner-city schools to participate in field trips to the museum
- Offered a lecture series event featuring Faith Ringgold and her published works

Another Puzzle Solved

Yet another Cambodian sculpture is restored,
courtesy of the CMA



In the September 2005 issue of this magazine, I described the return of Cambodian sculptural fragments from Phnom Da, excavated by me in Brussels, and the subsequent restoration of the incomplete sculpture from that site in the National Museum of Phnom Penh. Here's an update.

I traveled in July to Cambodia to participate in the restoration of the National Museum's *Krishna Govardhana*. As described in my earlier article, the sculpture turned out to be remarkably similar to our own *Krishna Govardhana* from Phnom Da.

While the restoration was under way, we were still left with a couple of fragments that did not seem to belong to any of the five remaining Phnom Da sculptures in the National Museum. Determined to discover where they belonged, I carefully examined all the Phnom Da statues, finding in the process that one of the major sculptures in this group—the Parasurama figure—had its arms restored with plaster. The thought occurred to French conservator Bernard Porte and myself that the size and shape of the plaster restoration came close to two of our left-over fragments. We brought the fragments to the galleries for comparison with the restored plaster sections. Lo and behold, they were a perfect match!

As a result, another highly accomplished and beautiful sculpture from Phnom Da is currently being restored, with the Cleveland Museum of Art fragments replacing old plaster restorations. I am delighted to tell our readers that this latest discovery made up for the discomforts of the hot, humid monsoon days of a Cambodian July. 🏠




Plaster restorations (green tinted areas) of Parasurama's arms, now being replaced with the Cleveland Museum of Art's sculptural fragments



Parasurama Sculpture, Cambodia, Phnom Da style, 6th–7th century, h. 140.3 cm, The National Museum, Phnom Penh. Stan Czuma stands next to the sculpture to which Cleveland's fragments have been matched.

Celebrating Bamanaya

A helmet mask from the Malinke people of Mali adds a striking new style to the African collection



In late 2004 the museum acquired a beautiful and rare helmet mask that is tentatively attributed to the little-known Malinke people. One of a handful, the mask is in a style characterized by angular volumes and planes, and by the combination of animal and human features with abstract elements. With the exception of a distinct but related piece in the Metropolitan Museum of Art, the three or four other known masks of this type are all kept in private collections. Whereas these striking sculptures have often been ascribed to the Bamana people, it is more likely that they originated with the Malinke, closely related western neighbors of the Bamana.¹

Few studies have been devoted to the Malinke or their arts. Also called Mandinka or Maninka, their name designates speakers of the Manding language who are descendants of the Mali Empire,² the powerful Muslim state in northwestern Africa that flourished from the 13th to the 15th century. However, the majority of Malinke villages outside the empire's capital remained unaffected by Islam until very recently.

In fact, the Malinke are in many ways related to the Bamana proper, and in a broad sense the name "Bamana" denotes all those populations that never pray to Allah.

Instead, they remain adherent to the religion of their ancestors and belong to non-Islamic associations generically called *jow*. In a recent

exhibition catalogue, Bamana scholar Jean-Paul Colleyn explained the virtues of the concept of

Bamanaya, "the condition of being Bamana," referring to shared non-Islamic religious beliefs and practices rather than ethnic identity.³ The concept thus extends far beyond any "tribal" marker and crosses boundaries between peoples seemingly as distinct as the Malinke, Bamana, Soninke, Marka, Bozo,⁴ Fula, Minyanka, and even Senufo.

This fluidity of ethnic identities also affects the labeling of artistic forms, sometimes making attribution of a work to an artist or ethnic group complex. For instance, Colleyn points out

The brusque sculptural vocabulary of the Cleveland mask found more favor among artists than other Western collectors in the early 20th century (*Helmet Mask*, Malinke people, Mali, wood, l. 47 cm, Andrew R. and Martha Holden Jennings Fund 2004.84).

TOP 100 ACQUISITION

This past November, the CMA's Malinke *Helmet Mask* was selected one of the preceding year's top 100 museum acquisitions by *Art & Antiques* magazine. www.artandantiques.net



Extent of Bamanaya

that more than a quarter of the *ciwaraw* antelope head-dresses discussed in a classic publication on this quintessential genre of Bamana art in reality came from areas inhabited by non-Bamana peoples, such as the Senufo, Minyanka, or even the more remote Bwa.⁵ Two masks reproduced in the Colleyn catalogue that are similar to the one recently purchased by the Cleveland Museum of Art



The term *Bamanaya* refers to the area illustrated here, but also more broadly describes a number of non-Islamic groups native to the region centered around southwestern Mali, including the Malinke.

are tentatively attributed to either the Bamana or the Malinke people, and they are believed to come from the Malinke area and to reveal a “possible Senufo influence.”⁶

Therefore, whether the newly acquired mask was actually carved by an artist of Malinke rather than of Bamana descent is not essential. In fact, like the Senufo-related Minyanka, the Malinke claim to be “true Bamana.” It is important, however, that the style of the Cleveland mask differs from that of the various types or genres of Bamana masks, and is considered typical for the arts of their Malinke neighbors. The Malinke and the Bamana share a common history and many cultural traits. The contexts in which both peoples produced and used art must have been closely related as well. It is most probably in the non-Islamic framework alluded to earlier, characteristic of the cultures defined by the concept of Bamanaya, that this helmet mask had its *raison d’être*. More specifically it seems to have been part of an inter-ethnic initiation society, shared between the Bamana and the Malinke, known as *Kore*.⁷

Kore is one of six so-called power associations that are collectively called *jow* (sing. *jo*). While all of these societies still exert important political and social influence, previously the *Kore* and the *Ntomo* (also spelled *Ndomo*) were responsible for the organization of rites of passage that ensured the transformation of young boys into responsible adults. Today, however, the *Kore* is viewed as a separate society, independent from the *jow* “power associations,” and masks are not usually made or used in the context of the *Kore*’s activities.

The *Kore* dealt first and foremost with the initiation of young males into manhood. Following a seven-year cycle, a class of teenagers was separated from the village and secluded in a secret space in the bush, where each of them underwent a symbolic “death.” Before the reborn youths were allowed to return to the village to take up their new lives as adult men they were kept a time in the bush, subjected to physical hardships and psychological challenges while three elders instructed the

The use of sheet metal indicates a later date for this brilliant mask of Bamanaya origin (*Face Mask*, Malinke people, Mali, wood, aluminum, copper, hair, h. 61.3 cm, Andrew R. and Martha Holden Jennings Fund 1994.14).





The performances of the ritual buffoons known as *korèdugaw* poke fun at figures of power and knowledge through parody and mime. As can be seen in this field photograph taken by the French ethnologist Marcel Griaule in 1931, the *korèduga* who mounted a hobbyhorse occasionally wore a mask that was difficult to distinguish from the Bamana *suruku* hyena mask (from Dominique Zahan, *The Bambara* [Leiden: E. J. Brill, 1974], pl. xxxiii).

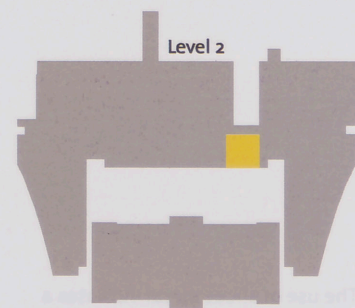
neophytes in a variety of subjects that included herbal medicine, sexuality, the cycle of life, and correct behavior toward elders and ancestors. Once graduated from the Kore, the initiates could apply for membership in other initiation societies.

The Ntomo and the Kore are well known among amateurs of African art for the beautiful masks the Bamana have created in conjunction with these societies. The Malinke are believed to have adopted both the Kore and the Ntomo from their Bamana neighbors. As already mentioned, the styles of the masks the Malinke used in connection with these associations are clearly distinct from their Bamana counterparts. It is interesting to note that in 1994 Cleveland added a face mask to its collection that has tentatively been identified as a Ntomo mask variant proper to the Malinke. On the basis of the application of aluminum sheet to the sculpture's surface and some other visual indicators, however, it is reasonable to assume that this Malinke face mask is of a more recent vintage than the newly acquired helmet mask.⁸

Initiates in the Kore were divided into at least three distinct classes with their own symbols and masks: hyenas, lions, and monkeys. Among the best-known Bamana mask types in Western collections are those representing the first animal, called *suruku* (plur. *surukuw*) in the Bamana language, which in fact combine animal with human traits. It has been suggested that masks like the one the Cleveland museum acquired are Malinke variants of the *suruku* type. What sets the handful of Malinke masks apart from the Bamana *surukuw* is the fact that they seem to combine different animal traits. Along with a couple of other examples, the Cleveland mask also features what has been identified as a pair of antelope horns. As mentioned above, it has further been suggested that this fusion of an open muzzle and antelope horns may reveal influence of the well-known zoomorphic helmet masks of the Senufo. However, no literature specifically addresses the nature of Kore-related masks among the Malinke, and thus we lack the primary information necessary to examine the masks' formal features, denomination(s), or iconography.

Interestingly, Bamana sculptures that represent the head of a hobbyhorse—like the famous example in the Cleveland museum featured on the cover of the catalogue that accompanied the 1935 exhibition at the Museum of Modern Art in New York—are sometimes related to yet a fourth class within the Kore, that of the ritual buffoons, *korèdugaw* or *korèjugaw* (sing. *korèduga* or *korèjuga*). Despite the absence of contextual information necessary for certainty, the Malinke Kore initiation may also have featured a hobbyhorse-riding buffoon wearing a mask like the recent Cleveland acquisition.⁹

Regardless of our limited knowledge of the context in which it was made and used, the newly acquired mask is an important addition to the Cleveland Museum of Art because of its plastic qualities and its rarity. The work's collection and exhibition history adds yet another dimension to its value. Indeed, the mask's first owner outside of Africa was Pierre Guerre, whose collection of African art was recognized as one of the finest of his day. Born in Marseilles in 1910, the son of Léonce Guerre



The new galleries of sub-Saharan art will be on level 2 in the north building.

(1880–1948)—himself an informed collector of “primitive art” and highly regarded by his contemporaries—Pierre’s first encounter with African art took place at the Colonial Exposition in Marseilles in 1922. Thereafter he and his father would visit the antique shops in the city’s harbor area regularly in search of “negro art” brought back by colonials, soldiers, sailors, missionaries, and colonial administrators.

In addition to his work as a lawyer, Pierre Guerre devoted much time to journalism and writing. Through his contributions to avant-garde art magazines and presentations at conferences and gatherings, he quickly earned the reputation of a passionate advocate of “primitive art.” In 1972, his interest in the subject was rewarded by his appointment as lecturer in non-Western art at the University of Aix-en-Provence, a position he held up to his death in 1978.

The bulk of Pierre Guerre’s collection was established before 1940, and its excellence was recognized immediately. Many objects of his collection were borrowed for major exhibitions, including *Art nègre* in Brussels in 1930 and *Primitive Negro Art* in New York in 1935. As is well known, the Cleveland Museum of Art was one of three other American museums to host the

Head of a Hobbyhorse (korèduga so),
Bamana people, Mali, wood, metal,
h. 40.7 cm, James Albert Ford Memo-
rial Fund 1935.307



CONNECTION

The 2003 reinstallation of the African gallery, informed by thorough visitor research as well as by the curator’s expertise and the gallery designer’s visual sense, was a “test run” for the way in which the galleries will be installed in the expanded museum: a careful integration of interpretive materials within a visually striking presentation. For a sense of how works from sub-Saharan Africa will be presented in cultural and art historical context, see the museum’s 2003 publication *South of the Sahara*.

New York exhibition, the first ever to show African works as “art,” divorced from their ethnographic reference in an art museum context. After his death in 1978, Pierre’s widow and daughter presented part of his collection to the city of Marseilles’ Museum of Fine Arts. This donation of 80 objects formed the basis of the later creation of the Museum of African, Oceanic, and Pre-Columbian Art in a convent called “La Vieille Charité” in Marseilles in 1992, where it remains the core of the African holdings.¹⁰

The Cleveland Museum of Art’s recently acquired Malinke mask was bought by Pierre Guerre and his father in 1927, most probably in one of the African art galleries they regularly visited in Marseilles. Though we know exactly where and by whom many of the Guerres’ works were collected in Africa, the records unfortunately do not inform us about this piece’s history prior to 1927. After having been exhibited for the first time

in Arles in 1954, the mask was first published in 1967 in the now classic book *Afrique noire* by Michel Leiris and Jacqueline Delange. It was one of many excellent objects sold at the auction of the Pierre Guerre collection in Paris in 1996.¹¹

With its streamlined shape, delicate geometric surface decoration, and almost cubistic forms, it is easy to understand how this mask appealed to art amateurs like Pierre Guerre, with well-informed sensitivity to the new artistic trends of the first decades of the 20th century in Europe. In fact, even though this is hard to prove, it is not unlikely that early artist-

collectors like Georges Braque and Pablo Picasso—whose cubist works undeniably share affinities with Cleveland's newly acquired sculpture—frequented the same galleries and antique shops in Marseilles as father and son Guerre.¹² It should be pointed out, however, that the works assembled by Pierre Guerre generally reveal a predilection for more "classical" forms—the relatively realistic, refined imagery and precious materials then prized by Western collectors.

The Cleveland Malinke mask adds a new and most appealing stylistic tradition to the museum's African collection. Its potent expressivity could initiate a discussion of the subject of "primitivism" in Western art in a focus exhibition.¹³ Arguably the finest example of a handful of masks of the same

genre preserved in the West, it will at once contribute to the specific identity of Cleveland's African collection by setting it apart from other, more "classical" African museum collections in the United States. ■■■



Pierre Guerre in his apartment in Marseilles, about 1975. Active as a playwright, journalist, and scholar, this distinguished polymath, revered today in his native city, organized jazz and cinema clubs in his youth and later fought for the Résistance during WWII (from Danièle Giraudy, ed., *The Musée d'Arts Africains, Océaniens, Amérindiens, Marseilles* [Paris: Musées et Monuments de France, 2002], 10).

Notes

1. The example that is now in the Metropolitan Museum of Art, New York, was exhibited in the landmark exhibition on Bamana art in New York in 1960; Robert Goldwater, *Bambara Sculpture from the Western Sudan*, exh. cat. (New York: Museum of Primitive Art, 1960), 62, cat. 110. A catalogue accompanying an exhibition on Bamana art in 2001 illustrates two related masks from private collections; Jean-Paul Colleyn, ed., *Bamana: The Art of Existence in Mali*, exh. cat., Museum Rietberg, Zurich, and other venues (Ghent: Snoeck-Ducaju & Zoon, 2001), 124, cat. 111 and 112. Recently, a mask of the same type and in a similar style was offered at auction in New York; see Sotheby's (New York), *African, Oceanic, and Pre-Columbian Art*, sale cat. (11 Nov. 2004), 48, no. 38. Note that in earlier studies and in French-language publications the Bamana are often called "Bambara."

2. It should be mentioned that the area occupied by the Malinke extends far beyond present-day Mali into parts of Guinea, Ivory Coast, and Senegal; see Colleyn, *Bamana*, 245. However, sculptures like the mask that is the focus of this article are generally associated with those Malinke who are neighbors of the Bamana in Mali.

3. Colleyn, *Bamana*, 20.

4. Bernard de Grunne points out that the Bozo call themselves Sorogo, Sorgo, or Sorke, and that the name "Bozo" is a pejorative term of Bamana derivation that refers to the strong smell in their houses; de Grunne, "Ancient Sculpture of the Inland Niger Delta and Its Influence on Dogon Art," *African Arts* 21, no. 4 (1988): 92, n. 1.

5. Colleyn, *Bamana*, 20.

6. Ibid., 124, cat. 111 and 112.

7. Despite more recent publications, one of the most elaborate descriptions of the Kore remains to be found in the work of Dominique Zahan; see for example his book *The Bambara* (Leiden: E. J. Brill, 1974).

8. A mask very similar to Cleveland's Malinke Ntomo variant is kept in the Royal Ontario Museum, Toronto; see Goldwater, *Bambara Sculpture*, 60, cat. 105. A recent field photograph by Carollee Pelos of a similar Malinke Ntomo mask in performance was published in Suzanne Preston Blier's introduction to the collective textbook *A History of Art in Africa* (New York: Harry N. Abrams, 2001), 17, fig. xiv.

9. The Cleveland museum's Bamana hobby-horse head shows some stylistic affinity with the recently acquired Malinke helmet mask. Moreover, the overall appearance of both sculptures seems to suggest that they are also close in age, an intuition that may be confirmed by the fact that both masks would have been field-collected in the 1920s.

10. For extensive information on Pierre Guerre and the creation of the museum in Marseilles, see esp. Marianne Sourrieu, ed., *Pierre Guerre, un érudit en son temps*, exh. cat. (Musée d'Arts Africains, Océaniens, Amérindiens, 1992); and Danièle Giraudy, ed., *The Musée d'Arts Africains, Océaniens, Amérindiens, Marseilles* (Paris: Musées et Monuments de France, 2002).

11. The mask also featured in the inaugural exhibition of the Marseilles museum and was published in its companion catalogue mentioned above; Sourrieu, *Pierre Guerre*, 66, cat. 6. Before the mask was acquired by the private collectors from whom the Cleveland Museum of Art purchased it in 2004, it was owned by the Parisian art dealers and collectors Hélène and Philippe Leloup, who had acquired it at the famous auction of the Pierre Guerre collection of 1996; see Loudmer (Paris), *Arts Primitifs: Collection Pierre Guerre*, sale cat. (20 June 1996), no. 5; and *Bamana*, exh. cat., Galerie Leloup, Paris (Paris: Hélène et Philippe Leloup, 2000), 23, no. 7.

12. African art is generally seen as a major source of inspiration for early cubism. On a formalist level cubism is related to African art in the distortions resulting from the rendering of three dimensions by shifting or contrasting viewpoints. On a conceptual level the association between cubism and African art resides in the representation of the (human or animal) figure in an emblematic rather than a naturalistic way. For a more elaborate discussion of the technical and stylistic innovations in cubist art, see Christopher Green, "Cubism: I. Painting, Sculpture and Collage," in Jane Turner, ed., *The Dictionary of Art* (London: Macmillan, 1996), vol. 8, 241–43.

13. For more information on this subject, see esp. William Rubin, ed., *"Primitivism" in 20th-Century Art: Affinity of the Tribal and the Modern*, exh. cat., Museum of Modern Art, New York, and other venues (Museum of Modern Art, 1984), 2 vols.

A Major Commitment

The Kelvin and Eleanor Smith Foundation has supported the museum for generations



As a child, Ellen Stirn Mavec accompanied her mother, Womens Council member Cara Stirn, to the museum. "I went with her on the afternoons she sat at the information desk," Mavec grins. "When I got bored, she let me wander around the museum by myself to look at art."

The trusted-child-turned-museum-trustee was often found tossing pennies into the wishing well in the interior garden court. Mavec's wish today is to see the museum's world-class collection in a modern, visitor-friendly facility that preserves it for her daughters' children and grandchildren.

"Art needs a proper home to keep it safe for generations," she says. "It also needs to be displayed so that the visitor understands why a piece is so important. The most exciting aspect [of the building project] is to have a collection displayed so it makes sense, either historically or by culture."

Mavec, the CMA's capital campaign co-chair along with Jim Bartlett and Al Rankin, earned a dual major in art history and classics from Northwestern University. She has always seen art as a way to learn history. "Remembering all the major changes that occurred in different nations was hard for me. But I could visualize what was going on by thinking of a painting at the museum."

Her ability to appreciate the past and future has served her well as the proprietor of Potter and Mellen, the 105-year-old Cleveland retail institution which she bought in 1989, and as the president of the Kelvin and Eleanor Smith Foundation. Her grandparents created the foundation that bears their names to support arts, culture, and education, among other initiatives. She represents the latest generation of her family to serve as a museum supporter and benefactor.

In a catalogue introduction to an exhibition featuring the Kelvin Smith Collection, then-director Sherman Lee wrote fondly of monthly meetings with Ellen's grandfather, Kelvin. The two gathered on a Saturday morning in the trustees room. They pored, and sometimes argued, over prints, drawings, and scrolls spread across the table as Lee helped Smith establish his formidable art collection. Smith later bequeathed much of his collection to the museum as an expression of his philanthropic spirit and respect for the institution. That spirit lives on today.

The Kelvin and Eleanor Smith Foundation committed \$11 million during the silent phase of the museum's capital campaign. It had already given \$4 million for the renovation of the exterior of the 1916 building.

This \$15 million commitment from the Kelvin and Eleanor Smith Foundation for capital improvements is the largest gift to the campaign to date. At the same time, the foundation has been and continues to be one of the top contributors for annual operating support. It also provides funds for special exhibitions and other endeavors.

In recognition of the foundation and the Smith family's long-standing generosity, the museum will name its new special exhibition hall in their honor.

"We only fund institutions of excellence," Mavec says proudly. "The foundation chose to contribute one of the first leadership gifts to enable the campaign to move forward at a level of commitment that sets an example of what can and needs to be raised. We truly believe that the CMA is a beacon of light in Cleveland, the region, and the country." ■■■

Panorama Film Series: Outsiders



@ Case Strosacker

Outsiders are the focus of this month's films. Two great photographers are subjects of new documentaries (*Henri Cartier-Bresson: The Impassioned Eye*; *William Eggleston in the Real World*), both showing on Sun/5 at 1:30. Another documentary double feature at 1:30 on Sun/12 pairs Agnès Varda's *The Gleaners and I* with *The Gleaners and I: Two Years Later*. Both look at people who live off the castoffs of others.



In the little-known, recently re-released 1972 documentary *Winter Soldier* (Wed/15, 7:00 and Sun/19, 1:30), renegade Vietnam veterans (including young John Kerry) speak out against the war in 1971. A panel discussion with Vietnam vets will follow the 2/15 screening.

Makers of short films are the outsiders of the movie world, but in the program *The Best of the Ottawa International Animation Festival 2005* (Wed/22, 7:00 and Sun/26, 1:30), 12 international makers of

award-winning short animated films get to come in from the cold, if only for 90 minutes.

Finally, Francis Coppola's all-star adaptation of S. E. Hinton's classic teen novel *The Outsiders* receives a special screening. *The Outsiders: The Complete Novel* (Wed/8, 7:00) is Coppola's newly revised version of his 1983 movie, with 22 minutes of added footage.

At the Quinte Hotel, in *The Best of the Ottawa International Animation Festival 2005*

All films screen in Strosacker Auditorium on the Case quad. Park for free on nights and weekends in lots 1A and 1B, located off north-bound MLK. Admission to each program is \$7, CMA members \$5, seniors 65 & over \$4, students and children 12 & under \$3, or one Panorama voucher. Buy tickets at the door; advance tickets and Panorama vouchers (in books of 10 for \$45, CMA members \$35) at the museum ticket center. Call 216-421-7350 or 1-888-CMA-0033. Panorama films at Case are co-presented by the CWRU Film Society.



Henri Cartier-Bresson

1 WEDNESDAY

Art and Faith Lecture 10:00-11:30 at B-W East. *Art and Faith: Judaism*. Rabbi Roger Klein, Temple of Teser Israel. \$25, CMA members \$15.

Art and Fiction Book Club Begins 1:15-2:45 at B-W East. *The Lady and the Unicorn* by Tracey Chevalier. \$35, CMA members \$28.

TAA Lecture 1:30 at North Chagrin Nature Center, 3037 SOM Center Road, Willoughby Hills. *A Journey*. Si-Yun Chang weaves memories and dreams with twisted strips of mulberry paper. Journey back with her as she recreates her past in her art and regains hope for the future.

America's Stories Lecture 3:15-4:15 at B-W East. *America Transforming: 1861-1918*. Dale Hilton. \$25, CMA members \$15.

4 SATURDAY

Museum Art Classes for Children Begin 4 Saturdays, Feb 4-25, 10:00-11:30 and 1:00-2:30 at Shaker Square. \$48, CMA Family members \$40.

5 SUNDAY

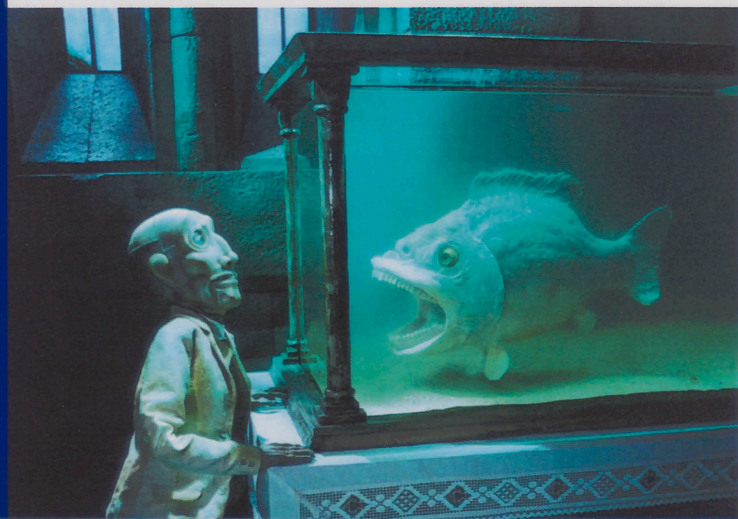
Film Double Feature 1:30 at Case's Strosacker Auditorium. *Henri Cartier-Bresson: The Impassioned Eye* (Switzerland, 2003, color, subtitles, DVD, 72 min.) directed by Heinz Büttler, with Henri Cartier-Bresson, Arthur Miller, and Isabelle Huppert. *William Eggleston in the Real World* (USA, 2005, color, DVD, 87 min.) directed by Michael Almereyda, with William Eggleston. Two new films about famous photographers. In the first, nonagenarian Cartier-Bresson (who died in 2004) comments on some of his famous pictures. In the second, enigmatic Southern photographer William Eggleston—who had the first-ever one-man exhibition of color photographs at MoMA—is captured transforming the ordinary into the extraordinary. Cleveland premiere for both. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

6 MONDAY

Museum Art Classes for Children Begin 4 Mondays, Feb 6-27, 10:00-11:15 and 1:00-2:15 at Shaker Square. *Art for Parent and Child* (age 3). \$55, CMA Family members \$48. *Mini-Masters* (ages 4-5), AFTERNOONS ONLY 1:00-2:15. \$48, CMA Family members \$40.

7 TUESDAY

NIA Coffee House 6:30-8:30 at Coventry Village Library, 1925 Coventry. *Vince Robinson and the Jazz Poets*, plus open mic.



The animated film *Ichthys*

VIVA! and Gala Around Town

While we renovate the museum's hall, the museum's concert series—VIVA! Festival of Performing Arts, Gala Music Series, and Carnevale World Music and Dance Series—are presented in one convenient series in various venues around the city.



@ **Masonic Auditorium**

The Paco Peña Flamenco Dance

Company, Wed/15 at 7:30. Flamenco fans may well remember the 2002 sold-out performance by Peña and his company at the CMA. They return to Cleveland with *Flamenco in Concert*. "Peña captures the art form at full expression with captivating music, heart-stopping song, and some of the most brilliant Spanish dancing to click across a Toronto stage" —*Globe and Mail*, Toronto. \$39, CMA members \$34.

Then, on Sat/25 at 7:30, also at Masonic Auditorium, **The Kronos Quartet** offers Terry Riley's *Sun Rings* with the Oberlin College Choir, Hugh Floyd, director. Commissioned by NASA, this multimedia production

Flamenco



features music that deftly incorporates sounds from the Milky Way, with breathtaking images of the solar system photographed by the Voyager and Galileo space probes. \$39, CMA members \$34.

Kronos Members Party 5:00–7:30

You are cordially invited to a pre-concert cocktail party with Case physicist and author Lawrence Krauss and NASA nuclear electric propulsion manager Don Palac prior to the Kronos Quartet's presentation of Terry Riley's *Sun Rings*. Stay after for a post-concert dessert. Reserve your tickets by Feb 17 through the

ticket center. CMA members \$35, non-member guests \$45; late fee of \$10 for reservations after Feb 17.

Concert ticket must be purchased separately.

ORDER TICKETS

Call 216–421–7350 or visit clevelandart.org to order event tickets (service fee). No fee for in-person orders.

Coming up in March:

First is a recital by Viennese virtuoso **Martin Haselböck** on the newly restored Skerrit-Cumming Organ at the First Baptist Church of Greater Cleveland (Wed/1 Mar, 7:30, free admission), then award-winning French-Canadian pianist **Marc-André Hamelin** offers a rare complete performance of Isaac Albéniz's *Ibérica* (Pilgrim Congregational Church, Sat/18 Mar, 7:30), and finally the world-renowned **Le Mystère des Voix Bulgares** perform at the Shrine Church of St. Stanislaus on Sun/19 Mar (new date) at 4:00 (only partial-view seats remain).



Kronos Quartet

Art Encounters Lecture Courses



@ Baldwin-Wallace East

Art and Faith: Christianity, Judaism, Islam, Hinduism, and Buddhism
Wednesdays, 10:00–11:30. This series continues to explore the aesthetic traditions of the world's great religions. \$25, CMA members \$15.

Wed/1 *Judaism*. Rabbi Roger Klein, Temple of Teser Israel

Wed/8 *Judaica*. Susan Koletsky, curator, Temple of Teser Israel

Wed/15 *Buddhism*. Dr. William Deal, Case Western Reserve University

Wed/22 *Buddhism*. Joellen DeOreo, CMA

Art and Fiction Book Club

The Lady and the Unicorn, by Tracy Chevalier. 3 Wednesdays, Feb 1–15, 1:15–2:45. \$35, CMA members \$28. Series includes an in-depth book discussion and presentations on art of the period.

8 WEDNESDAY

Art and Faith Lecture 10:00–11:30 at B-W East. *Judaica*. Susan Kaletsky, curator, Temple of Teser Israel. \$25, CMA members \$15.

America's Stories Lecture 3:15–4:15 at B-W East. *America Enduring: 1913–1948*. Dale Hilton. Individual session tickets \$25, CMA members \$15.

Film 7:00 at Case's Strosacker Auditorium. *The Outsiders: The Complete Novel* (USA, 1983/2005, color, DVD, 113 min.) directed by Francis Coppola, with C. Thomas Howell, Matt Dillon, Ralph Macchio, Patrick Swayze, Rob Lowe, Diane Lane, Emilio Estevez, Tom Cruise, Leif Garrett, Tom Waits, and Sofia Coppola. Two rival teen



The Outsiders

America's Stories

3 Wednesdays, Feb 1–15, 3:15–4:15. Dale Hilton, CMA. This series continues to explore our national character and heritage through a study of paintings, prints, and decorative arts. \$25, CMA members \$15.

Wed/1 *America Transforming: 1861–1918*

Wed/8 *America Enduring: 1913–1948*

Wed/15 *America Diversifying: 1845–2000*

Discovering Asia: China and Japan

5 Wednesdays, Feb 22–Mar 22, 3:00–4:15. This series explores the artistic traditions of China and Japan, relying heavily on the museum's collection. \$72, CMA members \$60.

Wed/22 *Tomb Treasures of Ancient China*

gangs—the lower-class Greasers and the blue-blooded Socs—battle each other in 1960s Tulsa in this stylish, all-star film version of S. E. Hinton's novel. Coppola's newly restored version is 22 minutes longer (and more faithful to the source material) than the movie released in 1983. Cleveland theatrical premiere. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

12 SUNDAY

TAA Tea and Talk 1:00 at Judson Manor, University Circle, 1890 East 107th Street. Bring one or two of your recent pieces (finished or in-progress) for a friendly, informal problem-solving/critique session.

Film Double Feature 1:30 at Case's Strosacker Auditorium. *The Gleaners and I* (France, 2000, color, subtitles, DVD, 82 min.) and *The Gleaners and I: Two Years Later* (France, 2002, color, subtitles, DVD, 63 min.) both directed by Agnès Varda. In this award-winning first-person documentary, veteran French filmmaker Agnès Varda, inspired by Millet's painting of women gathering wheat after the harvest, investigates the wide-rang-

Textile Events

TAA Lecture

Wed/1, 1:30 at North Chagrin Nature Center, 3037 SOM Center Road, Willoughby Hills. *A Journey*. Si-Yun Chang weaves memories and dreams with twisted strips of mulberry paper. Journey back with her as she recreates her past in her art and regains hope for the future.

TAA Tea and Talk

Sun/12, 1:00 at Judson Manor, University Circle, 1890 East 107th Street. Bring one or two of your recent pieces (finished or in-progress) for a friendly, informal problem-solving/critique session.

Exhibition Tour

Wed/15, 1:00 at Spaces Gallery, 2220 Superior Viaduct. *The Persistence of Conscience: Large-scale Tapestries of Lilian Tyrell*. Gallery tour of Lilian Tyrell's large-scale tapestries. No charge.

ing practice of "gleaning"—focusing on those who, out of poverty or principle, live off the leftovers and castoffs of others. In the second film, Varda revisits some of the first movie's characters and concerns. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

13 MONDAY

Curator's Talk 5:30–7:30 at the House of Blues, 308 Euclid Avenue. Sue Bergh, Associate Curator, Art of the Ancient Americas. Cash bar.

15 WEDNESDAY

Art and Faith Lecture 10:00–11:30 at B-W East. *Buddhism*. William Deal, Case Western Reserve University. \$25, CMA members \$15.

Exhibition Tour 1:00 at Spaces Gallery, 2220 Superior Viaduct. *The Persistence of Conscience: Large-scale Tapestries of Lilian Tyrell*. Gallery tour of Lilian Tyrell's large-scale tapestries. No charge.

America's Stories Lecture 3:00–4:15 at B-W East. *America Diversifying: 1945–2000*. Dale Hilton. \$25, CMA members \$15.

Community Arts

Parade Prep

Parade the Circle Celebration 2006 is Saturday, June 10. Free training workshops in parade skills for leaders of school or community groups preparing parade entries begin in March on Tuesday evenings at the new parade studio. For more information and a schedule, call Nan Eisenberg at 216–707–2483. Public workshops begin April 28. Parade season kicks off with the Circle of Masks Festival on Sunday, April 23, at Shaker Square.

Film 7:00 at Case's Strosacker Auditorium. *Winter Soldier* (USA, 1972, b&w/color, DVD, 96 min.) directed by Barbara Kopple and other members of the Winterfilm Collective. This potent antiwar film, little seen since its original release, is a chronicle of the Winter Soldier investigation held at a Detroit Howard Johnson's motel in February 1971, one month after the revelations of the My Lai massacre. Organized by Vietnam Veterans Against the War, this historic inquiry became a forum for disenchanted soldiers (including young John Kerry) to give witness to atrocities and speak out against the war. A panel discussion with some Vietnam vets will follow the 2/15 screening. Film repeats on Sun/19, 1:30.

Around Town Performance 7:30 at Cleveland Masonic and Performance Arts Center. *Paco Peña Flamenco Dance Company: Flamenco in Concert*. A special add-on performance, the Paco Peña Flamenco Dance Company has taken flamenco into consistently exciting realms with regular seasons in London and festival appearances worldwide to great critical and popular accolades. *The New York Times* proclaimed, "Mr.

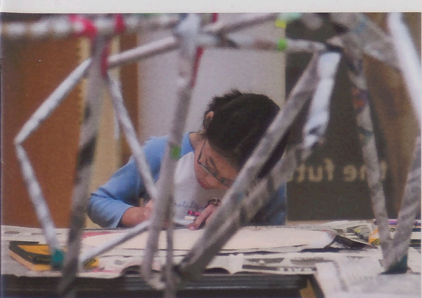
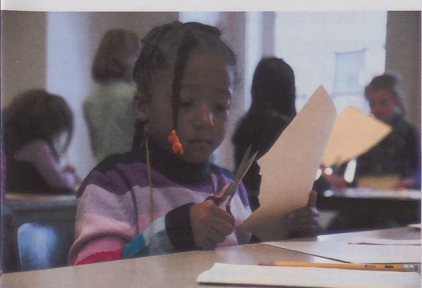
Art Classes Use Art to Go Objects



@ Shaker Square

The popular classes for young people resume in our temporary studio space on the southwest quadrant of Shaker Square near the cinema. Genuine art objects from the Art to Go collection are used so students gain hands-on understanding of visual literacy and art-making concepts.

Reminder to those signed up for current session: classes run 4 Saturdays, Feb 4–25, 10:00–11:30 and 1:00–2:30, and 4 Mondays for preschoolers, Feb 6–27, 10:00–11:15 and 1:00–2:15.



Art classes at the bright and airy Shaker Square studio let students handle real works of art from the museum's Art to Go collection.

Sign Up for Next Session: Same Class Titles With All New Projects

4 Saturdays, Mar 4–25, 10:00–11:30 and 1:00–2:30 and 4 Mondays for preschoolers, Mar 6–27, 10:00–11:15 and 1:00–2:15.

Saturday classes: *Mini-Masters* (ages 4–5), *Lines, Shapes, Colors* (ages 5–6), *Unicorn's Garden* (ages 6–7), *Fabulous Forms* (ages 7–9), *Mask Workshop* (ages 10–12) mornings only, *Print It!* (ages 13–17) afternoons only. \$48, CMA Family members \$40.

Monday classes: *Art for Parent and Child* (age 3). \$55, CMA Family members \$48. *Mini-Masters* (ages 4–5) afternoons only. \$48, CMA Family members \$40.

Peña is a genuine virtuoso, capable of dazzling an audience with technical abilities beyond the frets of mortal man." \$39, CMA members \$34.

19 SUNDAY

Film 1:30 at Case's Strosacker Auditorium. *Winter Soldier*. See Wed/15.

21 TUESDAY

NIA Coffee House 6:30–8:30 at Coventry Village Library, 1925 Coventry. *Vince Robinson and the Jazz Poets*, plus open mic.

22 WEDNESDAY

Lecture Course Continues 10:00–11:30 at B-W East. *Buddhism*. Joellen DeOreo. \$25, CMA members \$15.

Lecture Course Begins: Discovering Asia: China and Japan 3:00–4:15 at B-W East. *Tomb Treasury of Ancient China*.

Film 7:00 at Case's Strosacker Auditorium. *The Best of the Ottawa International Animation Festival 2005* (various countries, 2004–05, color, DVD, 79 min.) various directors.

March Adult Studios



@ Parade Studio

Beginning March 8: *Drawing and Watercolor in the Evenings*

Beginning March 9: *Beginning Watercolor*



@ Shaker Studio

Beginning March 13: *Portraiture and Dollmaking*

Beginning March 14: *Drawing for the Painter, Oil Pastels, Calligraphy, and Silk Painting*

Beginning March 15: *Chinese Brush Painting, Drawing from the Right Side of the Brain, and Composition in Oil*

Beginning March 16: *Composition in Oil, Beading, and Oil Pastels*

Twelve animated shorts from the U.S., Canada, Poland, Britain, Germany, Russia, and France comprise this new program of prizewinners from one of the world's oldest and most respected animation festivals, founded in 1975. Films include winners in such categories as Best Narrative Short Work, Best Music Video, Best Experimental/Abstract Work, Grand Prize for Student Animation, and Best Canadian Animation. Cleveland premiere. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher. Program repeats on Sun/26, 1:30.

25 SATURDAY

Members Reception 5:00–7:30 at Cleveland Masonic and Performance Arts Center. With Case physicist and author Lawrence Krauss and NASA nuclear electric propulsion manager Don Palac prior to the Kronos Quartet's presentation of Terry Riley's *Sun Rings*. Stay after for a post-concert dessert. Reserve your tickets by Feb 17 through the ticket center. CMA members \$35, non-member guests \$45; late fee of \$10 for reservations after Feb 17. Concert ticket must be purchased separately.

Beginning March 17: *Drawing and Painting from Life* (two sessions)

Beginning March 19: *Pursemaking*



@ Botanical Garden

Beginning March 4: *The Art of Chinese Brush Painting—A Focus on Orchids*

Beginning March 11: *Hand Painting on Silk*

Around Town Performance 7:30 at Cleveland Masonic and Performance Arts Center. *The Kronos Quartet* in Terry Riley's *Sun Rings*. The multi-Grammy Award-winning quartet presents a stunning multimedia production. Don't miss this amazing immersion into the world of outer space featuring music enhanced with actual space sounds and breathtaking images of the Milky Way. A must see! Also appearing as part of the performance is the Oberlin College Choir, Hugh Floyd, director. "Space sounds swirl in the air; galaxies carpet the walls and ceiling; and Riley's generous melodies flow through Kronos' four string instruments. The audience sat in spellbound silence the way spectators do at a space launch." —*Los Angeles Times*. \$39, CMA members \$34.

26 SUNDAY

Film 1:30 at Case's Strosacker Auditorium. *The Best of the Ottawa International Animation Festival 2005*. See Wed/22.



Even as the weather turned Clevelandish in December, the renovation of the Breuer education wing proceeded at a brisk pace. Here, a large section of old ventilation duct is removed by crane from the roof.

Library News

Donating a book to the Ingalls Library is a thoughtful way of acknowledging a special person or family member. We accept donations of art books, journals, and auction catalogues that are relevant to our collection and of a scholarly nature. If a donated item is not appropriate for our collection we either return it to the owner per request or ask permission to include it in our book sale. We are happy to evaluate items for appropriateness prior to donation. All donors receive a letter that may be used for tax purposes and which states the title of the item and the date of the gift. We are unable to provide an appraisal of gift items. Once the item has been processed and catalogued, a book plate is placed in the item with the donor's information. In 2004, we received 3,704 gifts.

The Ingalls Library will remain open to members 10:00–5:00 Tuesday to Friday, through June 30. Please call 216–707–2530 before your first visit.

NIA Coffee Houses



@ Coventry Village Library

Enjoy jazz, poetry, and open mic with Vince Robinson and the Jazz Poets, 6:30–8:30 every first and third Tuesday night at Coventry Village Library, 1925 Coventry Road in Cleveland Heights. Call 216–321–3400 for further information.

Downtown Curator Talks



@ The House of Blues

Mondays, Feb 13, Mar 13, Apr 10, May 8, and Jun 12, 5:30–7:30

Join the museum for special programs at the House of Blues! Enjoy a happy-hour atmosphere with free hors d'oeuvres, a curatorial lead discussion, and cash bar. The House of Blues Cleveland is at 308 Euclid Avenue between Public Square and E. 4th Street. First up, on Mon/13 Feb, is Sue Bergh, Associate Curator, Art of the Ancient Americas.

Children's Programs

HealthSpace Cleveland

This month we feature our children's programs partner, HealthSpace Cleveland. CMA members receive free general admission to HealthSpace on Sundays, now through June 30 (limit four tickets per visit).

HealthSpace also invites CMA members to attend Junior Medical Camp next summer. Would you like your children to learn what it takes to be a medical professional? Find out at this weeklong day camp that explores the science behind medicine and health. Budding young scientists in grades 6–8 participate in hands-on labs and fun activities to learn about the human body, health, and disease. They also investigate medicines, genetics, and microbes and use forensic science techniques to analyze evidence from a mock crime scene.

Call 216–231–6945 or visit www.healthspacecleveland.org to request more information.

Talks to Go

CMA Builds for the Future

Join us as the Cleveland Museum of Art builds for the future. Enjoy free talks by our museum volunteer docents for your community group at your location. The presentation introduces the museum's \$258 million renovation and expansion, and gives a preview of what is coming as the CMA expands its spaces for collections as well as educational and public programs. To request a speaker, call Karen Gregg (216–707–2459) or Katherine Klann (216–707–2458).



Junior Medical Camp at HealthSpace

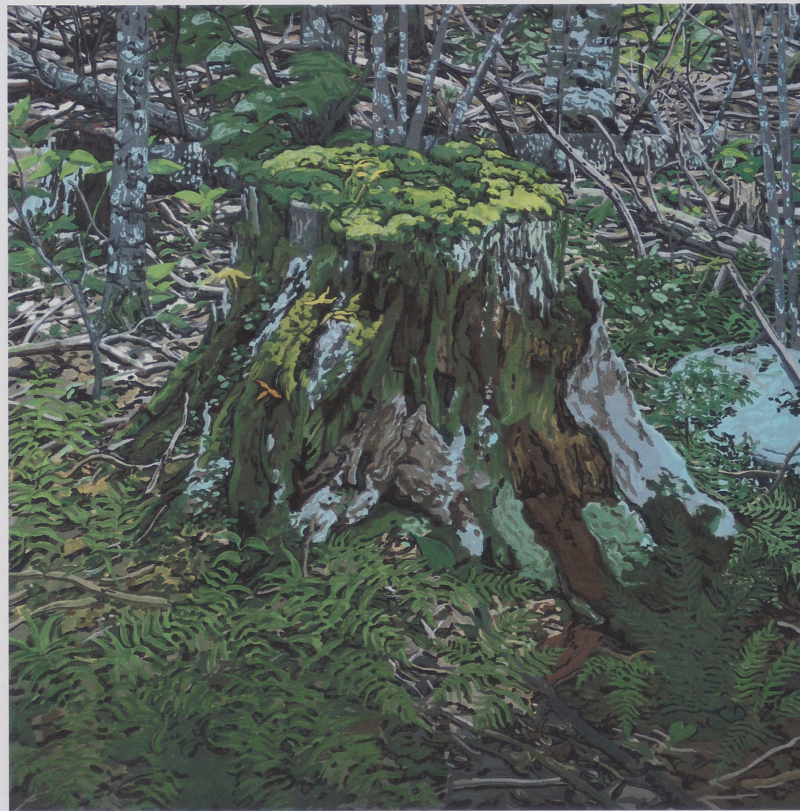
Exhibition

© Neil Welliver, *Stump*, woodcut,
76.2 x 76.4 cm, Carole W. and Charles
B. Rosenblatt Endowment Fund
2002.74

Drawn, Exposed, and Impressed: Recent Works on Paper from the Cleveland Museum of Art

January 20–May 7 at MOCA Cleveland

In the inaugural exhibition of a two-year collaboration between the museum and its University Circle neighbor MOCA Cleveland, drawings, photographs, and prints from the CMA collection, all made within the last five years, are shown in the MOCA mezzanine gallery.



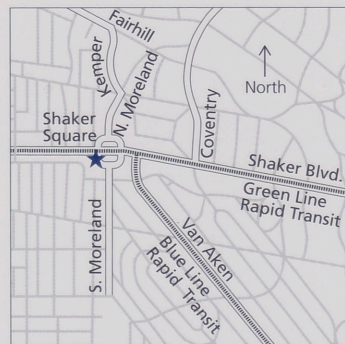
Baldwin-Wallace East
Landmark Center, Suite 100,
2570 Science Park Drive, Beachwood

Parade Studio
1823 Columbus Road in the Flats

Shaker Square
13100 Shaker Square, Cleveland

MOCA Cleveland
8501 Carnegie Avenue in the
Cleveland Play House Complex

Getting There



Shaker Square Studio
(Museum Art Classes)
13100 Shaker Square
Cleveland
Free parking behind Shaker Cinemas.



Cleveland Masonic Auditorium
(Flamenco and Kronos)
3615 Euclid Avenue
Cleveland
216-432-2370
aasrcleveland.org
Parking available at Applied
Technologies directly across
E. 36th from the auditorium
entrance.

Maps and directions are also
available on the museum website,
www.clevelandart.org



Strosacker Auditorium
(Film Program)
Case Quad between Adelbert Road
and Martin Luther King Jr. Boulevard.
Free parking in lots 1A and 1B.

Education Wing Reopens Summer 2006

Administrative Telephones

216-421-7340
1-888-269-7829
TDD: 216-421-0018

Website

www.clevelandart.org

Ticket Center

216-421-7350 or 1-888-CMA-0033;
Fax 216-707-6659.
Non-refundable service fees apply
for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2598

Main Building Closed

Reopening this summer after
renovation

Shaker Square Store Hours

Southwest quadrant near cinema
Monday–Friday 11:00–8:00,
Saturday and Sunday 11:00–6:00

Ingalls Library Hours

Tuesday–Friday 10:00–5:00
Reference desk: 216-707-2530
Please call the library prior to your
first visit.

All Museum Parking Lots Are Closed for Construction

Parking (most \$2/hour, max. \$8) is
available nearby in University Circle.

Staff

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AROUND-TOWN CONCERT

Paco Peña Flamenco, Wed/15

A REMARKABLE MASK

Cover: *Helmet Mask*, Malinke people,
Mali, wood, l. 47 cm, Andrew R. and
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THE CLEVELAND MUSEUM OF ART

In University Circle
11150 East Boulevard
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